

**San Francisco Art Institute
College Bulletin / 1964-65**

San Francisco Art Institute College Bulletin
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The San Francisco Art Institute combines a college of art with an association of artists and laymen dedicated to the creation and appreciation of the visual arts of our time



The Institute was established in 1871 by a small group of artists and patrons under the name of the San Francisco Art Association. Since the beginning, policy and program have been determined largely by the artists whose eligibility for membership has been based on recognition by authorities outside the Institute rather than on approval by member committees. The result has been a continuous influx of new ideas and young artists and the identification of the Institute throughout the greater part of its history with the contemporary of each period, the advanced edge of developments in American art.

The aims of the Institute have been to provide opportunities for exhibition, not only for its membership but for all artists meeting the standards of its juries, and to present their work first locally and now over a continually growing geographical area; to provide both formal and informal opportunities for artists to exchange ideas among themselves and with laymen; and, finally, to maintain a school of art.

Founded in 1874, the College of the San Francisco Art Institute has had several names during its distinguished history. Of these perhaps the best known are the Mark Hopkins Institute of Art and the California School of Fine Arts. Fully accredited to offer the Bachelor of Fine Arts and the Master of Fine Arts degrees, the College provides an opportunity for the student to obtain knowledge and understanding in an environment which is stimulating both to him and to the mature artist-teacher.

Briefly stated, the Institute's program is structured by and for artists who, through their work, contribute to the enrichment of the community and to the development of American culture. The success of this program is indicated by the frequent appearance of the contributions of the Institute's members, faculty and alumni in writings and exhibitions of both historical and contemporary American art.

The College The College's ultimate goal is to produce mature artists who are self-directed, self-critical and self-reliant. The faculty is composed of men and women who are leading professionals in their various fields, yet who share a primary concern with the development of the student as an expressive individual. The College offers the Bachelor of Fine Arts degree in three major fields—fine arts, design and photography—and the Master of Fine Arts degree in painting and sculpture. A teacher training program, established in cooperation with San Francisco State College, leads to the general secondary credential.

To enrich its other offerings, the College also requires its students to take a wide variety of courses in the humanities. The purpose of this is to extend the student's experience into the areas of human endeavor outside the fields of fine and applied art, presuming that this broadening of his knowledge will make him a more effective artist and a better human being.

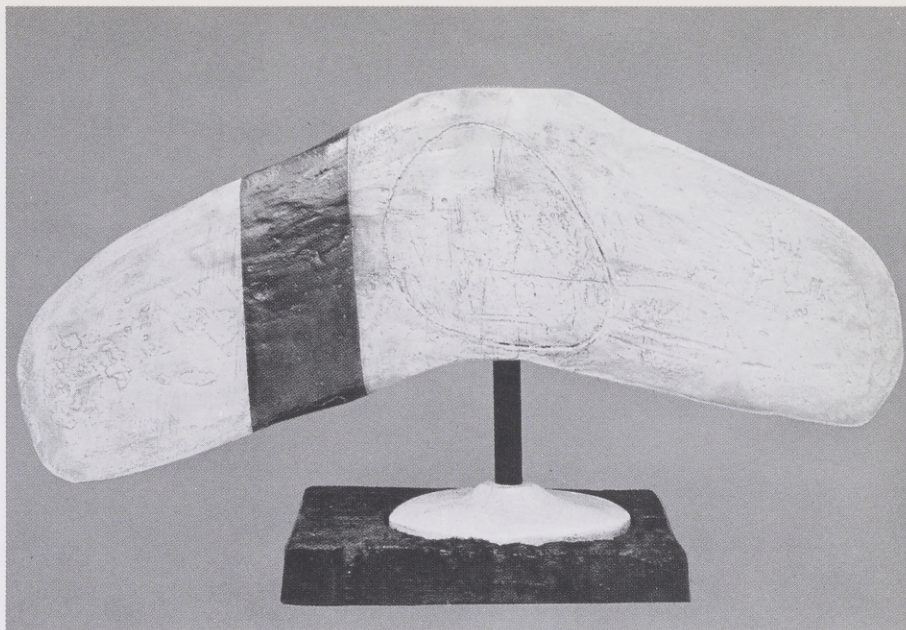
The College is accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art. It is a founding member of the NASA and is a member of the Western College Association. The College is affiliated with the University of California.





Fine Arts





The Department of Fine Arts The first concern of the Fine Arts faculty is with the individual as an artist. The faculty believes that the position and function of the artist in the twentieth century demand a full measure of integrity and independence of judgment and an exceptional capacity for self-guidance. It sees its primary function as one of guiding and inspiring the individual toward the full and lasting involvement essential to the development of the artist's potentialities.

The major areas of the Department of Fine Arts—painting, sculpture, ceramics and printmaking—are treated as ultimately autonomous arts, each with its own range of expressive possibilities. The common bond of formal considerations linking the visual arts is treated as being of introductory significance. For while it is considered most essential that the student develop an understanding of form and structure in art, it is deemed equally important that the distinctive expressive potentials of each of the various arts not be reduced by integrating them under one formal viewpoint.









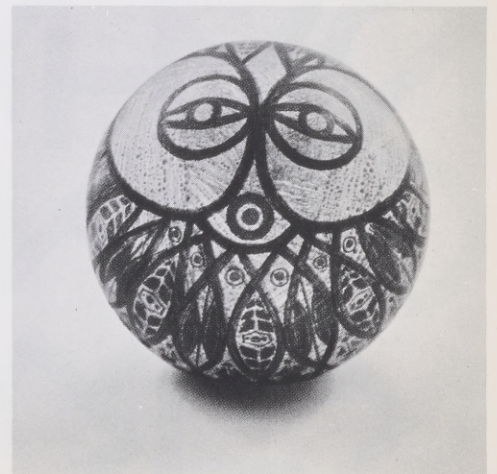
- p. 6—oil painting
by Gregory Gillespie, BFA, MFA, 1962
p. 7—fired clay sculpture
by James Moore, class of 1963
p. 8—24" stoneware pot
by Lynn Faus, class of 1964
p. 9—oil painting
by Norman Stieglmeyer, BFA, 1963
p. 10—metal sculpture
by Rodger Jacobsen, BFA, 1962
p. 11—oil painting
by William Wiley, BFA, 1960, MFA, 1962

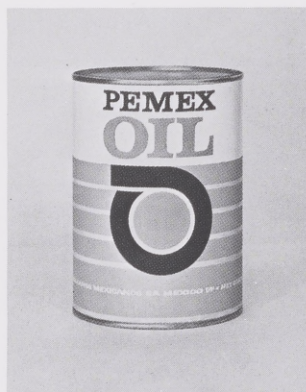


The Department of Design It is no longer possible for the graphic or industrial designer to exist in isolation as a skilled—or not so skilled—artisan who fills the orders of commerce. His product, regardless of its qualitative character or function, has a profound effect upon a complicated and often unpleasant environment.

To be a designer of products or communications requires a concern for and responsibility to those who must ultimately be affected by the output of design. It requires a knowledge and understanding of the environment and of human activity within it. It requires that the designer bring to his profession a measure of dedication, a complex of attitudes and disciplines that propel him to design a more valuable, more useful, more beautiful product.

To this end, the Department of Design provides a professional training which makes equal demands on the student's attitudes and intellect and on his esthetic prowess. The training is intensive and varied. It exposes the student to a maximum number of related design activities and permits specialization only within the last two years. Students who complete the present four-year program receive the BFA degree. They are professionally qualified as graphic designers and may also function in some areas of industrial design.







- p. 12, top left—trademark
by Gerald Millet, third-year student
- p. 12, lower left—illustration by
Gerald Reis, third-year student
- p. 12, lower right—illustration by
Hiro Narita, third-year student
- p. 13—toy by Leo Duerr,
fourth-year student
- p. 14, top left—package design
by Stan Sollid, fourth-year student
- p. 14, lower left—first-year
design exercise by Harriet Coberly
- p. 14, top right—trademark design
by Leo Duerr, fourth-year student
- p. 14, lower right—illustration
by Hiro Narita, third-year student
- p. 15, left—first-year
design exercise by Sadako Kawakatsu
- p. 15, right—illustration
by Sherman Fong, special student

The Department of Photography The main purpose of the Photography Department is to develop the highly creative professional, one capable of making photography a fine art and a life's work. The trade schools teach how-to-do-it courses and technical institutions emphasize the practical applications of photography. The Art Institute is interested in nurturing the artist in the photographer, in helping a creative individual to recognize his potential, to learn a consummate means of expressing it, and in so doing to produce compelling and lasting photographs.

Student photographers are immersed at once in the fundamental disciplines of camera and darkroom techniques. Technical activity, however, is always coupled with a conscious awareness of the world about the student and his need for perceiving it with clarity and insight. With progress, the student is encouraged to make his own selection of interests and instruments. Emphasis is on the individual, his sensitivities, enthusiasms and ability to make his own images.

The photographer who graduates from the Art Institute possesses the mature strength and skill, the knowledge of his craft and the vision of his art that, with further growth, can bring him deep personal satisfactions of fulfillment.

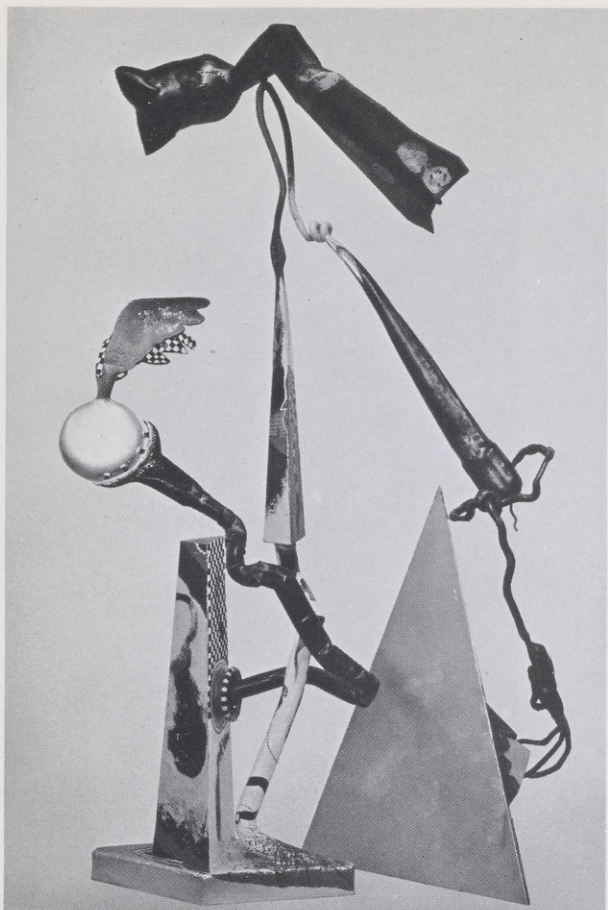








p. 16—photograph
by Noel Peirce, third-year student
p. 17—photograph
by Richard Fraenkel-Conrat, third-year student
p. 18—photograph
by Martin Fowler, third-year student
p. 19—photograph
by Carol Eaton, first-year student



The Graduate Program Students of painting and sculpture are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident and which shows a level of development beyond the need of classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The Master of Fine Arts degree program is mainly concerned with providing such individuals with the opportunity and stimulus for the further development of their work.

In addition to a program of drawing, painting and sculpture units, there are two weekly seminars in which all students are required to participate. Guest painters and sculptors are frequently invited to participate in these sessions and, when appropriate, critics, writers and other prominent people living in or visiting the area, contribute to the discussions.

The College expects that the seminars, combined with the full-time schedule of studio work, will provide the student with a more informed confidence in his own artistic concerns as well as an increased awareness of his position in relation to art of the past and present.





p. 20—painted metal sculpture
by Robert Hudson, BFA, 1961, MFA, 1963
p. 21—oil painting
by Edwin Douglas, MFA, 1963
p. 22—oil painting
by Craig Hansen, MFA, 1960

The Artist Membership Over 300 leading West Coast painters, sculptors and print-makers compose the Artist Membership of the San Francisco Art Institute. They are accepted for membership only after fulfilling certain professional requirements. The Artist Membership sponsors its own extensive exhibition program: The national juried Annual Exhibitions presented at the San Francisco Museum of Art; a biennial non-juried exhibition of artist members' work, customarily held at the de Young Museum; and special gallery exhibits of new developments significant to artists.

The Art Bank The Art Bank of the San Francisco Art Institute is a collection of current work by over 200 leading West Coast artists. Founded with a Rockefeller Foundation grant, the Bank is maintained by the Art Institute as an educational project to make the finest West Coast art available to the widest possible audience. Traveling exhibitions are organized by the Institute from material in the Bank for loan to qualified colleges, museums and galleries throughout the United States. At the Art Bank, students and visitors to the Bay Area may obtain a comprehensive understanding of local artists' current work.

Evening and Saturday School The College also sponsors a varied program of evening and Saturday classes in the fine and applied arts for both adults and high school students. These courses are established to meet the requirements of both beginning and advanced students, as well as professionals who wish to increase their knowledge and skills.

Fine arts and graduate work
photographed by Morley Baer
Design department work
photographed by Ross Mullins, BFA, 1962
Photograph, p. 2,
by George Knight, BFA, 1955
Photograph, p. 4,
by James Mitchell, fourth-year student
Photograph, p. 5,
by Richard Fraenkel-Conrat, third-year student

San Francisco Art Institute
formerly California School of Fine Arts
800 Chestnut Street, San Francisco

College of the San Francisco Art Institute

1964-1965 Academic Bulletin

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1964-65 ACADEMIC CALENDAR

Fall Semester

August 7, 1964—Deadline for enrollment applications and accompanying transcripts from new and transferring undergraduates and special students.

September 16-19—Registration

September 16, 9 a.m. to 4 p.m.—Continuing and re-entering full-time students.
1 p.m. to 4 p.m.—All graduate students.
6 p.m. to 9 p.m.—Evening and Saturday students.

September 17, 9 a.m. to 12 p.m.—Entering full-time freshmen.

1 p.m. to 4 p.m.—Full-time transfer students and full-time special students.
6 p.m. to 9 p.m.—Evening and Saturday students.

September 18, 9 a.m. to 12 p.m.—Full-time transfer students and full-time special students.
1 p.m. to 4 p.m.—Part-time day students.

September 19, 9 a.m. to 12:30 p.m.—Part-time day students and Evening and Saturday students.

September 24—Instruction begins

November 26-29—Thanksgiving Holiday

November 30—Instruction resumes.

December 11—Deadline for graduate applications for Spring Semester.

December 19, 1 p.m.-January 3—Christmas Vacation.

January 4—Instruction resumes

January 23—Instruction ends

January 25-27—Final examinations

Spring Semester

January 28-February 1—Registration

January 28, 9 a.m. to 4 p.m.—Full-time continuing and re-entering students.

1 p.m. to 4 p.m.—All graduate students and entering full-time freshmen

6 p.m. to 9 p.m.—Evening and Saturday students.

January 29, 9 a.m. to 12 p.m.—Full-time transfer and full-time special students.

1 p.m. to 4 p.m.—Full-time transfer and full-time special students.

January 30, 9 a.m. to 12:30 p.m.—Evening and Saturday students

February 1, 9 a.m. to 4 p.m.—Part-time day students

6 p.m. to 9 p.m.—Evening and Saturday students.

February 3—Instruction begins

February 22—Washington's Birthday—Holiday

April 9—Deadline for graduate applications for Fall Semester, 1965

April 17, 1 p.m.-April 25—Spring recess

April 26—Instruction resumes

April 27—Deadline for 1965-66 Scholarship and National Defense Student Loan Applications.

May 25—Instruction ends

May 26, 27, 28—Final examinations

June 2, 4 p.m.—Commencement exercises

THE BOARD OF TRUSTEES

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Mason Wells* Harold Zellerbach

*artist member

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ADMINISTRATION AND STAFF

The College

Gurdon Woods, Director of the College and
Chairman, Fine Arts Department
Wally Hedrick, Supervisor,
Evening & Saturday School
Morris Yarowsky, Administrative Dean
Richard Fiscus, Dean of Students
Richard Miller, Librarian
Herberta Faithorn, Assistant Librarian
Richard Graf, Chairman, Printmaking Department
Kenneth Lash, Chairman, Humanities Department
Frank Lobdell, Chairman, Graduate Program
James Melchert, Chairman, Ceramics Department
James Robertson, Chairman, Design Department
Blair Stapp, Chairman, Photography Department

The Institute

Theodore L. Eliot, Executive Director
Nealie Sullivan, Executive Secretary Emeritus
Fred Martin, Executive Secretary
Jack T. Lashua, Director of Administration
Jacqueline Killeen, Public Information Director
Sheila Anson, Evening Registrar
Russell Aucott, Night Watchman
Geraldine Boyd, Accountant
Priscilla Gantner, Administrative Secretary
Virginia Harl, Education Secretary
Barbara Kennedy, Art Bank Secretary
Harry Mulford, Evening Cashier
Lowell Pickett, Superintendent, Building and Grounds
Laudina Scofield, Bookkeeper
Elizabeth Streicher, Cashier
James Stripling, Store Manager

FACULTY

Jack Allen Photography and Design. Studied: Pasadena City College; Art Center School. Formerly art director, Young & Rubicam, NY and SF; Foote, Cone & Belding, SF; Fuller & Smith & Ross, SF. Presently self-employed as photographer. Awards: American Institute of Graphic Arts "50 Best Ads of the Year"; New York Art Directors Show.

Cal Anderson Design. Studied: California College of Arts and Crafts; Art Center School. Formerly art director, N. W. Ayer & Son, Philadelphia; CBS Radio, NY. Presently senior art director, Cunningham & Walsh, SF. Exhibited: Art Directors Shows, SF, LA, NY.

Jeremy Anderson Sculpture. Studied: SF Art Institute. One-man shows: Dilexi Gallery, SF; Stable Gallery, NY. Exhibited: Whitney Annual, Illinois Biennial, SF Museum of Art.

Gordon Ashby Design. BA, Art Center School. Formerly designer with Welton Becket & Associates and Charles Eames. Presently self-employed as a designer in San Francisco.

James Baldwin Design. BS, University of Michigan; work on special projects with Buckminster Fuller. Previously worked with C. W. Moss Associates, Ann Arbor, on design of original products. Presently consultant designer, SF, and faculty member of SF State College.

Erik Bauersfeld Philosophy. BA and graduate work, University of California; studied: Cooper Union and SF Art Institute.

Helen Breger Design. Studied: Art Students League, SF State College, SF Art Institute. Artist and illustrator, formerly with Joseph Magnin. One-man shows: Art Unlimited and Grete Williams, SF. Exhibited: SF Museum of Art, Oakland Art Museum.

Joan Brown Painting & Drawing. BFA, MFA, SF. Art Institute. One-man shows: Staempfli Gallery, NY; Primus Stuart Gallery, LA. Exhibitions: Whitney Museum; Museum of Modern Art; Albright Gallery, Buffalo.

William H. Brown Painting. BFA, MFA, SF Art Institute. One-man shows: Bolles Gallery, SF. Prize-winner, Winter Invitational, Palace of the Legion of Honor, SF.

Don Carleson Design. BA, University of California, LA. Art director, Dancer-Fitzgerald-Sample, Inc., SF. Formerly Executive Art Director, The Wyman Company, SF. Prizes: SF Art Directors Club.

Gordon Cook Printmaking. BFA, Illinois Wesleyan University. Studied: Chicago Art Institute, University of Illinois. Exhibited: Philadelphia Museum Bi-Annual; Brooklyn Museum; SF Museum of Art; Yamada Gallery, Japan.

R. G. Davis Mime. Director, SF Mime Troupe. BA, University of New Mexico; Fulbright scholar at Ecole de Mime, Paris. Studied with Martha Graham, Jose Limon. Former member, Actors Workshop, SF.

Kay DeClark Speech. BA and graduate study in language arts, SF State College; Formerly editorial assistant, ETC. Faculty member, SF State College.

Tony DeLap Painting. Studied: California College of Arts and Crafts, Claremont Graduate School. One-man shows: Dilexi Gallery, LA and SF; Felix Landau, LA. Exhibited: Carnegie International, American Invitational, SF Museum of Art. Prizes: over 15 awards in major shows.

Stephen DeStaeble Ceramics & Sculpture. AB, Princeton University; MA, University of California. Exhibitions: Paris Biennale; Museum of Contemporary Crafts, NY; SF Museum of Art. First Prizes, Richmond Art Center Annuals.

Richard Diebenkorn Painting. BA, Stanford University; MA, University of New Mexico. One-man shows: M. H. de Young Museum, SF; Palace of the Legion of Honor, SF; Poindexter Gallery, NY; Pasadena Museum of Art. Exhibited: Museum of Modern Art, Whitney Museum, Brussels World Fair.

James Budd Dixon Painting. Studied: University of California and SF Art Institute. One-man shows: SF Museum of Art, University of New Mexico. Represented in the Statdler Gallery, Paris, and the collection of Michel Tapie.

Charles Griffin Farr Drawing & Painting. Studied: Art Students League; Academie Americain, Paris; SF Art Institute. Exhibited: Whitney Museum, Metropolitan Museum of Art, Chicago Art Institute. Prizes: First purchase award, SF Art Festival.

Richard Fiscus English & Education. Dean of Students. BA, MA, University of California; graduate studies in sociology and education, Ohio State University. Former faculty member, Ohio State University and University of the Pacific.

Richard Graf Printmaking. BFA, MFA, California College of Arts and Crafts. One-man shows: SF Museum of Art. Exhibited: Pennsylvania Academy. Represented in collection of Library of Congress, Achenbach Foundation and others.

John Grossman Design. Studied: Minneapolis School of Fine Arts. Formerly designer for Lull Studios, Des Moines; Wyatt and Welsh Studios, SF. Presently free-lance designer. Awards: SF Art Directors Club.

Paul Harris Sculpture. BFA, MA, University of New Mexico; EdD, Columbia University. Formerly Fulbright professor in Chile. One-man shows: Poindexter Gallery, NY. Exhibited: Martha Jackson Gallery, NY; Museum of Modern Art.

Julius Hatofsky Painting & Drawing. Studied: Art Students League, Academie de la Grande Chaumier, Hans Hoffman School. Represented at Egan Gallery, NY, and in permanent collection of the Whitney Museum.

Wally Hedrick Painting & Supervisor, Evening & Saturday School. BFA, SF Art Institute; graduate work, SF State College. Exhibited: Museum of Modern Art, SF Museum of Art. Prizes: 1963 Phelan Award, M. H. de Young Museum.

Tom Holland Painting. Studied: University of California, Berkeley and Santa Barbara. One-man shows: University of Chile; Richmond Art Center; Lanyon Gallery, Palo Alto. Awards: Fulbright grant to Santiago, Chile.

Joe Humphreys Photography. Studied: Art Center School, SF Art Institute, SF State College. One-man show: Kalamazoo Art Institute. Exhibited: "Photography '63," George Eastman House touring exhibition.

Jack Jefferson Painting. Studied University of Iowa, SF Art Institute. One-man shows: M. H. de Young Museum, Metart Gallery, SF. Exhibited: Palace of the Legion of Honor, SF; Poindexter Gallery, NY; Stanford University; SF Museum of Art.

Bill Johnson Design. Studied: Texas Christian University, Academy of Art, SF. Art director, Guild, Bascom & Bonfigli, SF. Exhibited: SF Art Directors Club shows, Society of Illustrators, NY.

Squire Knowles Design. BA, University of California; studied, SF Art Institute. Presently free lance designer. Formerly graphic designer for Architectural Forum and head of exhibits for SF City Planning Commission.

Kenneth Lash Humanities. BA, Yale University; MA, University of New Mexico; Fulbright scholar, Universite de Lille, France. Former editor, New Mexico Quarterly. Poems and articles published in American Quarterly, Journal of Philosophy, The Explicator. Author of play, "Along Came a Spider."

Alvin Light Sculpture. BFA, MFA, SF Art Institute. One-man shows: Dilexi Gallery, SF, LA. Exhibited: Whitney Museum; Staempfli Gallery, NY; Chicago Art Institute; Jefferson Gallery, Washington, DC.

Frank Lobdell Painting. Studied: St. Paul School of Fine Art, SF Art Institute. One-man shows: M.H. de Young Museum; Martha Jackson Gallery, NY; Ferus Gallery, LA. Exhibited: Sao Paulo Bienale, Whitney Museum, Pasadena Art Museum.

Robert Loberg Painting. BA, MA, University of California; studied at Hans Hoffman School. One-man shows: Artists Gallery, Staempfli Gallery, NY; David Stuart Galleries, LA. Exhibited: Carnegie International, Whitney Museum, US Information Agency Exhibition in Paris, SF Museum of Art.

Ivan Majdrakoff Painting & Drawing. Studied: Cranbrook Academy of Art. Former acting director, University of Minnesota Gallery. One-man shows: Walker Art Center, Palace of the Legion of Honor, University of Utah, San Jose Art Center. Exhibited: Museum of Modern Art, Pennsylvania Academy, Denver Museum. Prize: Minneapolis Institute of Art.

Fred Martin Art History. BA, MA, University of California. One-man shows: Oakland Art Museum; SF Museum of Art; Minami Gallery, Tokyo; Dilexi Gallery, SF. Articles published in Art in Australia, Artforum and College Art Journal.

Charles Mattox Design. Studied: Bethamy College, Kansas; Kansas City Art Institute and with Gorky in New York. One-man shows: Felix Landau Gallery, LA; S. F. Museum of Art; Lanyon Gallery, Palo Alto. Also teaches at University of California, Berkeley.

Bruce McGaw Painting. BFA, California College of Arts and Crafts. Exhibited: M. H. de Young Museum, Palace of the Legion of Honor, Oakland Art Museum, Santa Barbara Museum, Richmond Art Center.

James Melchert Ceramics & Sculpture. AB, Princeton University; MFA, University of Chicago; MA, University of California. One-man show: Richmond Art Center. Exhibited: Paris Biennale, University of Illinois, Blumenfeld Gallery, NY. Awards: Tiffany Foundation Grant; Woodrow Wilson Fellowship; National Ceramics Exhibition, Wichita, Kansas.

Richard Miller History & Political Science. BA, Ohio State University; MA, Claremont Graduate School; PhD, University of California, Berkeley. Graduate work, The University of Paris. Formerly foreign correspondent and free-lance writer.

William Morehouse Painting & Drawing. BFA, SF Art Institute; MA, SF State College. One-man show: Bolles Gallery, SF. Exhibited: Guggenheim Museum, Whitney Museum, Illinois Biennial, SF Museum of Art, Palace of the Legion of Honor.

Bruce Montgomery Design. Studied: Academy of Art, SF. Partner, Robertson-Montgomery, graphic designers, SF. Awards: American Institute of Graphic Arts, New York Type Directors Exhibit, Los Angeles Art Directors Show.

Ron Nagle Ceramics. BA, SF State College. Exhibited: Richmond Art Center, Oakland Art Museum, National Ceramics Exhibition, Wichita, Kan. Awards: California Crafts Exhibition, Crocker Art Gallery.

Manuel Neri Sculpture. Studied: University of California, California College of Arts and Crafts, SF Art Institute. One-man shows: Dilexi, New Mission Gallery; SF, Ferus Gallery, LA. Exhibited: Stanford University. SF Museum of Art. Awards: Nealie Sullivan Award, Oakland Art Museum Prize.

Jacques Overhoff Design. Studied: Graphic School of Design and Institute of Fine Arts, Amsterdam; Royal Academy of Brussels; University of Oregon School of Architecture. One-man shows: SF Museum of Art, University of California. Commissions: sculpture for Golden Gateway, SF; LA Medical Center.

Deborah Remington Painting & Drawing. BFA, SF Art Institute; studied painting in Japan. One-man shows: SF State College; Dilexi Gallery, SF and LA. Exhibited: Oakland Art Museum; Cincinnati 3rd International; Auckland Museum, New Zealand; SF Museum of Art. Awards: Texas Western College Purchase Award; Winter Invitational, SF.

Kenneth Rexroth Art History. Studied: Chicago Art Institute, Art Students League. Poet and author of sixteen books and numerous articles; columnist for SF Examiner. Paintings exhibited in one-man shows in New York, Paris, Los Angeles, San Francisco and Chicago. Awards: Two Commonwealth medals, two Guggenheim Awards, Longview Award.

James Robertson Design. Studied: Occidental College and University of California. Partner, Robertson-Montgomery, graphic designers, SF. Exhibited: American Institute of Graphic Arts, New York, San Francisco Museum of Art.

Zigmund Sazevich Sculpture. Studied: University of California, SF Art Institute. One-man shows: Mills College, Raymond Gallery, SF. Exhibited: Sao Paulo Biennial; Salon d'Automne, Paris; SF Museum of Art. Many architectural commissions.

Mary Shumway English & Sociology. AB and graduate studies, University of Chicago. Poetry, articles and reviews published in Chicago Review, Motive, Christian Scholar, Modern Age, Prairie Schooner and Journal of Religion. Author of "Song of the Archer, and Other Poems," published by Henry Regnery.

Blair Stapp Photography. BA, University of Wisconsin. Editorial and advertising photographs appeared in many publications. Formerly on the staffs of Edward Steichen and Milton Halberstadt.

Barbara Stauffacher Design. Studied: University of California and in Basel, Switzerland. Formerly on the staffs of Michael Saphier Associates, SF; George Nelson, NY; and Peter Schmidlin, Basel. Exhibited: SF Museum of Art, American Institute of Graphic Art.

James Weeks Painting & Drawing. Studied: Hartwell School of Design; Escuela de Pintura Y Escultura, Mexico City; SF Art Institute. One-man shows: Palace of the Legion of Honor, SF; Poindexter Gallery, NY; Felix Landau Gallery, LA. Awards: Winter Invitational, Palace of the Legion of Honor.

Donald Weygandt Painting. BFA, Washington University, St. Louis; MFA, University of Illinois; studied, Yale University. One-man shows: Springfield, Illinois; Edward Quill Gallery, SF; Distel Gallery, Los Altos. Former instructor, University of California.

Cliff Wilton Design. Studied: SE London Technical Institute and Bromley College of Art. Formerly creative director, E. W. Reynold, Ltd., Toronto; art director, McCann Erickson, SF. Presently executive art director, Kenyon & Eckhardt, SF.

Gurdon Woods Sculptor & Director of the College. Studied: Art Students League, NY; Brooklyn Museum School. Exhibitions: Pennsylvania Academy, National Academy of Design, SF Museum of Art, Sao Paulo Biennial, Whitney Museum, Denver Museum. Commissions: IBM Center and Paul Masson Winery.

Morris Yarowsky Painter & Administrative Dean. BA, Dartmouth College; graduate studies at Columbia and Harvard Universities; MFA, California College of Arts and Crafts. One-man show: Berkeley Gallery. Exhibited: SF Museum of Art; New School of Social Research, NY; Portland Museum of Art, Maine.

GENERAL INFORMATION

Library The Institute's Anne Bremer Memorial Library contains over eight thousand books, half of which are devoted to the fine and applied arts, half to the humanities and to the natural and social sciences. The library also has a collection of prints and slides and subscribes to many newspapers and magazines on art and general subjects. Students are also eligible for library privileges at the University of California.

Supplies and Lockers Supplies and books may be purchased from the College store at substantial savings. Lockers are provided free of charge.

Housing and Cafeteria The College maintains no dormitories; however, a list of private off-campus housing for students is available. The College can-

not guarantee the availability or quality of such accommodations. There is a cafeteria on campus.

Health Services Although the College does not provide medical care, full-time students may participate in the Kaiser Foundation Hospital Plan. Students who wish to do so must register for the plan before October 25th of the fall semester and before March 25th of the spring semester.

Student Employment A limited amount of work is available in the cafeteria, library, store, maintenance department and office.

CURRICULA

Undergraduate Curricula The College of the San Francisco Art Institute is organized into five departments: Fine Arts, Ceramics, Design, Photography and Humanities. A student may major in painting, sculpture, printmaking, ceramics, design, photography or teacher training. The student may work toward the Certificate of Completion or the Bachelor of Fine Arts degree.

Graduate Curricula The Graduate Program leads to the Master of Fine Arts degree and offers concentrated study in either painting or sculpture.

ADMISSION

Undergraduate Students who wish to enroll in either the Bachelor of Fine Arts program or the Certificate of Completion program must make formal application for admission and submit transcripts of all previous academic work. Application forms may be obtained by writing to the Office of the Registrar.

The final dates for filing admission applications are published in the academic calendar. Applicants who file after the final date cannot be assured of consideration for admission and can be admitted only so long as facilities permit.

High school students planning to enroll are encouraged to plan a high school program concentrating on art and English classes.

Transcripts Official and complete transcripts of high school, college and university records must be filed with the Registrar before the registration deadline. The applicant should ask the high school of graduation and each college attended to send such transcripts to the Registrar. Filing transcripts and

other required documents is the applicant's responsibility. All transcripts so filed become the property of the College and cannot be returned to the applicant.

Transfer Units from accredited institutions will be accepted insofar as courses and content relate to the BFA degree curriculum. Only grades of "C" or better will be accepted. Only fractional (if any) credit can be allowed for work done at unaccredited schools or under private tutors.

Portfolios as variously described below may be required of undergraduate applicants for the degree or certificate programs who are transferring from another institution of higher learning. Portfolios need not be submitted by beginning freshman applicants or by applicants who do not wish to enter the degree or certificate programs, but who want only part-time credit or audit status at the College. All portfolios should be sturdily packaged to facilitate their handling and return. A complete inventory list should be enclosed with the submissions.

Fine Arts An undergraduate fine arts student transferring from another institution of higher learning and desiring placement in advanced studio classes must submit colored slides of five (only) examples of his recent work for evaluation. Applicant's name, size of work, medium and date of execution should be clearly stated on each slide. Due to handling problems, original works cannot be accepted. Slides will be returned.

Design Students transferring from another institution of higher learning will be expected to submit a biographical outline describing previous training, if any, and a statement of their objectives in studying design. In most cases, successful applicants will be enrolled in the Transfer Program described on page 14. In exceptional cases, applicants may be given equivalent credits and an accelerated program but only after an interview and evaluation of portfolio with the Department Chairman.

Photography Applicants for upper-division standing in the Photography Department should submit examples of work which are characteristic of the current level of achievement. Whenever possible—should the applicant live in or near the Bay Area—a personal interview is desirable. Examples of work submitted will be returned.

Overseas Students The College is approved by the Immigration and Naturalization Service as a place of study for overseas students. Overseas students seeking admission to the College must observe the following regulations:

1. Applications for enrollment must be filed with the Registrar **at least three months before registration** (see academic calendar).
2. The applicant must prove adequate financing for the proposed period of study.
3. The applicant must prove a reasonable ability to read, write and speak English.
4. The applicant must comply with the government regulations of his home country and of the United States.

Non-High School Graduates Non-high school graduates may be admitted if they:

1. are either over twenty-one years of age, or veterans honorably discharged following at least three full months of service, and
2. have achieved scores on College Entrance Examinations or on General Education Development tests which indicate ability to do satisfactory college-level work.

However, such persons, if admitted, may attain credit status only after having successfully completed one semester of full time study at the College.

High School Students The College offers pre-college courses in fine arts and design for high school students. (See Table of Contents.)

High school juniors and seniors may sometimes be admitted to regular courses during the summer session with the special permission of the Director.

Should he enter the degree program at the College following his graduation from high school, a student who has taken either pre-college or summer session courses will be allowed one-half unit of credit for each such unit completed with honor grades.

Audit Students Audit (non-credit) students may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be 18 years of age or older. Auditors need not file transcripts.

Veterans The College of the San Francisco Art Institute is approved for study under Public Laws 16, 550, 634 and 894, and is also approved by the California Department of Veterans Affairs. Veterans

enrolling under California state law must supply proper evidence of authority before registration.

Veterans enrolling under Public Laws 16, 550, 634 and 894 must present their certificates of eligibility at registration time. Those transferring from another school must file their "change of place of training" form with the V. A. before registration.

A veteran seeking admission without completing the above requirements must pay all tuition and fees from his own funds. These payments are refundable (to the extent that they constitute an overcharge) when the student presents the proper authorization.

Undergraduate students carrying 30 units a year for credit and graduate students carrying at least 10 units a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.

Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously-obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Registrar for evaluation.

Veterans are responsible for signing monthly VA forms for subsistence and allowances. Forms and filing dates may be obtained from the Registrar. Failure to comply with these regulations may delay receipt of benefits.

All questions regarding monthly payments, transfers, change of status, etc., are handled directly by the local V. A. office at 49 Fourth Street, San Francisco. Veterans are responsible for clearing all such details with the V. A. before and during their enrollment at the College.

Supply allowances for veterans enrolled under Public Laws 16 and 894 may be obtained from the College store.

General Admissions Information Entering students without college transfer credits for English composition are required to take an English classification test. Those who fail are required to take English fundamentals.

A student who is admitted to the College for a given semester, but who does not register, will have his admission cancelled.

Priority for all classes is given to full-time credit students, part-time credit students and auditors, in that order. Requirements for admission are subject to change as conditions demand.

ACADEMIC INFORMATION

The academic year includes two fifteen-week semesters and a six-week summer session. The normal academic load for undergraduate students is 15-18 units per semester. A student who wishes to carry more than 18 units must have the approval of the Dean of Students.

Units A credit unit is based on the following amount of work done each week of the semester: 1.) One lecture hour plus two hours of assigned outside work, or 2.) Three hours of studio work, or 3.) Three hours of required outside work done by special arrangement with the department.

Grades The following grade point system is used: A—4 points; B—3 points; C—2 points; D—1 point; E—Incomplete; F—0 points; W—Withdrawal.

If incomplete work is not made up within the first six weeks of the following semester, a final grade of "F" is given. A withdrawal does not affect the cumulative grade point average.

Academic Standards A credit student must maintain a grade point average of at least 2.0 (C) to remain in good standing. To be eligible for the bachelor's degree, the student must have a cumulative grade point average of at least 2.5 (C+).

A student will be placed on scholastic probation if his cumulative grade point average falls below 2.0. Failure to improve his average during the semester of probation will result in dismissal.

The Bachelor of Fine Arts Degree is granted upon satisfactory completion of the minimum number of units required by the curriculum of the major field. The final 30 units of work must be completed while in full-time residence at the College.

The degree is awarded "with honors" if the cumulative grade point average is 3.25 or above, and "with highest honors" if the cumulative average is 3.6 or above.

The Certificate of Completion may be conferred upon the satisfactory completion of the same number of units required for the BFA degree. Requirements for major fields, academic standards and residence are the same. The principal difference is that the student need take only the freshman humanities courses. He may substitute elective studio courses for humanities courses during the second, third and fourth years.

Credit by Examination A currently-enrolled student may receive credit by examination in a subject or subjects in which he is especially well-qualified by experience or private instruction. Petition for such examination may be made through the Dean's office. Such credit does not count toward the residence requirements for the degree.

Attendance is the student's responsibility. He is expected to inform his instructors of the reasons for absence and to arrange to make up assignments. Each student also is responsible for completing all courses for which he is enrolled, with the exception of those which are dropped officially.

Change of Program and Withdrawal A student may not exchange one course for another, drop a course or make any other change in his program without first consulting an advisor and following established procedures. Courses may not be added or changed after the second week of the semester.

A student may drop a course without penalty during the first four weeks of the semester. Thereafter, the student will receive a grade of "F", unless in the opinion of the instructor and the administration, special circumstances should enable him to receive a grade of "W", which does not affect the cumulative grade point average.

A student contemplating withdrawal from the College because of personal or academic problems should first consult an advisor. Audit students may not apply for a change to credit status after the end of the second week of the semester.

Dismissal A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the student body and the College. A dismissed student may petition the Dean of Students for readmission.

Miscellaneous Courses numbered 1-99 are primarily for freshmen and sophomores; those numbered from 100-199 are primarily for junior and seniors. Graduate courses are numbered from 200.

The College reserves the right to withdraw or change any course listed, to change instructors and to amend degree and certificate requirements.

The College reserves the privilege of temporarily retaining student work for exhibition, and also reserves the right to reproduce and publish such work. Work so retained may not be removed by the student without proper authorization.

FINANCIAL INFORMATION

The College of the San Francisco Art Institute is a private institution and receives no financial assistance from taxes or other public funds. The cost for services provided comes from tuition charges, endowment income and from contributions and dues received from the membership of the Institute.

Tuition and Fees: payable at time of registration

Units	Tuition
One through seven	\$35.00 per unit
eight	\$256.00 per semester
nine	\$288.00 per semester
ten	\$320.00 per semester
eleven through eighteen	\$385.00 per semester
nineteen	\$410.00 per semester
twenty	\$435.00 per semester

Application Fee—\$10.00 This fee must accompany all applications for the Bachelor of Fine Arts, Master of Fine Arts or Certificate of Completion programs, including those from students applying for scholarships and admission simultaneously. It does not apply to tuition and is not refundable.

Change of Program Fee—\$2.00 Charged for each program change after the close of registration.

Transcript Fee—\$2.00 One transcript of academic record is issued without charge.

Personal checks Returned Unpaid—\$2.00

Reinstatement Fee—\$5.00 Charged for the reinstatement to good standing of a student who has been placed on financial probation or suspension for any reason.

Late Registration Fee—\$5.00 Charged to students registering for credit after close of registration.

Deferred Payments Students taking three or more units may apply at time of registration for deferred payment of tuition. Under this plan a minimum of twenty-five per cent of tuition plus all fees and charges must be paid at time of registration.

Withdrawals and Refunds Students are responsible for full tuition and fees incurred. Refunds may be made on tuition only and will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Registrar. Refunds, when applicable, are based on full tuition and will be allowed according to the following schedule: First week of semester—80%; Second week of semester—60%; Third week of semester—40%; Fourth week of semester—20%.

Refunds cannot be made after the fourth week of the semester, nor can they be made to students who are dismissed from the College. Any money owing the Institute is due on the day of withdrawal from the College.

Unpaid Accounts The Registrar cannot release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

SCHOLARSHIPS & GRANTS-IN-AID

The College is offering over \$23,000 in grants and scholarships for the academic year 1964-65. Of this amount, \$10,000 is provided under a special grant from the Ford Foundation. Grants ranging from half to full-tuition will be awarded to entering freshmen, transferring and continuing students enrolling in programs leading to the BFA and MFA degrees. Included are the following scholarships:

Agnes Brandenstein Memorial Scholarship
Artforum Scholarship

Anne Bremer Memorial Scholarship
Wilfred P. Cohen Scholarship for Painting
Hector Escobosa Memorial Scholarship for Painting
Aline D. Gunst Memorial Scholarship
Adaline Kent Scholarship for Sculpture
Adelaide Lewis Memorial Scholarship
James D. Phelan Memorial Scholarship
Abraham Rosenberg Memorial Scholarship
Virgil Williams Memorial Scholarship

International Scholarship Full-tuition offered each year to a student from a foreign country.

Eligibility Requirements Only persons applying for full-time credit status at the College are eligible for freshman or transfer student grants. Only graduate applicants planning to carry from 8 to 10 units and undergraduate applicants planning to carry from 11 to 18 units with the degree as the objective will be considered for grants. Applicants planning to transfer to the College at mid-year can be awarded grants for the spring semester only.

Continuation Grants are awarded only to currently-enrolled full-time students who have completed a semester or more of work at the College, maintaining a cumulative grade point average of 3.0 (B) or better. Continuation grants are awarded on the basis of excellence and need.

Application Forms and scholarship brochures containing more specific information may be obtained from the Scholarship Chairman of the College.

Prizes The following prizes are given annually to currently-enrolled students at the College:

Alumni Association Award, given to the most outstanding drawing student.

Robert Howe Fletcher Cup, an honorary award to an undergraduate student of outstanding merit.

Isaac N. Walter Sculpture Prize, an award to the outstanding sculpture student.

The National Defense Education Act Limited funds are available for student loans under this program. Information and application forms may be obtained from the Dean's office.

USA Fund loans are available to enrolled students in good standing. Information and application forms are available through the Dean's office.

THE GRADUATE DEPARTMENT

The Master of Fine Arts Program is open to individuals of superior capability and exceptional promise in either painting or sculpture. The period of graduate study should serve as a transition from the undergraduate apprenticeship to the individual's emergence as a fully independent artist.

Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need of classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The masters program is mainly concerned with providing such individuals with the opportunity and stimulus for the further development of their work.

In addition to a program of drawing, painting and sculpture, there are two weekly seminars in which all students participate. The group is small enough for each student to show examples of his work several times during each semester, and for everyone to take part in the critical discussion. Considerable stress is placed on this procedure, which requires the student to respond actively to a wide range of work, to discuss what he sees and thinks about it, and to have his ideas variously challenged, supplemented and encouraged by others in a group whose aim is to achieve as much clarity and understanding as possible. Critical acuity can in this

way be developed. This is one of the most valuable assets which an art institute can add to the creative potential of its graduates.

The emphasis in one seminar is on critical examination of the work presented. In the course of these sessions, specific and general problems of art continuously arise. These are taken up in greater detail in the second weekly seminar, drawing upon historical material and aesthetic analysis. Guest artists frequently participate in both seminars, as do critics and writers living in and visiting the area.

These seminars, combined with the full-time schedule of studio work, provide the student with a more informed confidence in his own artistic concerns, as well as with an increased awareness of his position in relation to art of the past and present.

Program of Study The minimum program of 30 units consists of three semesters' work as follows:
Studio work in major field 12 units
Prescribed work in upper division

undergraduate courses 9 units
Philosophy & History of Art Seminars 6 units
Advanced Studies Seminars 3 units

The comprehensive examination for the MFA degree consists of a one-man show of the candidate's work, to be submitted at least four weeks prior to the time the degree is to be conferred. One work from the show becomes the property of the College upon the conferring of the degree.

Transferring applicants, especially those holding a degree other than the BFA, may be required to take additional courses, which will lengthen their program beyond the normal three semesters.

Standards of Admission Standards of admission are set by the graduate committee. Holders of a bachelor's degree who have a cumulative grade point average of 3.0 (B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of the applicant's creative work.

Admission Without a Previous Degree Individuals with outstanding creative qualifications, but without previous academic degrees, may be accepted into the program, but such acceptance may be made contingent on their completing a full semester of upper division undergraduate work at the San Francisco Art Institute with a grade point average of 3.0 (B) or better.

Admission Without the MFA Degree as an Objective Individuals of superior promise, who wish to do

special advanced work in painting or sculpture without commitment to the full program, may also be considered for admission.

Application Requirements The applicant must submit the following to the Graduate Program Committee on or before the dates stated in the calendar:

1. Completed application form (obtainable from the Graduate Registrar).

2. Transcripts of all undergraduate and graduate study (these should be sent directly from the institutions attended).

3. Six (6) examples of work in the major field and a representation of drawings. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work. An inventory list must accompany the examples.

4. A statement concerning the applicant's work and his reasons for embarking on graduate study.

When these requirements have been met, a tentative program will be prepared for the applicant's general guidance. Admission, however, cannot become final until after a personal interview and, if necessary, a qualifying examination. If required, the qualifying examination shall be the execution of a work at a stated time at the San Francisco Art Institute. Should this requirement be imposed, the applicant will be notified in ample time.

Program Completion Requirements The program of courses stipulated by the Committee must be completed within the minimum period of three consecutive semesters or the maximum period of three calendar years. This three-year period may be extended to accommodate interruptions deemed unavoidable by the Committee.

Should reasons other than scholarship compel a student to discontinue his studies, he may be readmitted to the program by making a new application to the Committee.

Overseas student applicants must meet the same standards as imposed on domestic applicants.

The Graduate Program Committee

Gurdon Woods Director of the College
Frank Lobdell Program Chairman, Painting
Jeremy Anderson Sculpture
Erik Bauersfeld Humanities
Richard Diebenkorn Painting
Jack Jefferson Painting
Alvin Light Sculpture

DEPARTMENT OF FINE ARTS

The curriculum of the Fine Arts Department has been designed to provide the student with experience and understanding of the possibilities of a variety of media and techniques while still permitting maximum involvement in his major field—either painting, sculpture, printmaking or ceramics. Basic to his study is close association with master artist-teachers and fellow students of different backgrounds and viewpoints.

Fine Arts (Painting, Sculpture or Printmaking) degree requirement: 132 units

First Year		Fall/Spring	
1	Drawing	3	3
2	Painting I	3	3
5	Sculpture I	2	2
53	Color & Composition	3	3
	Humanities	6	6
	Total Units	17	17
Second Year		Fall/Spring	
51	Drawing & Color I	3	3
	52 Painting II or)		
54	Metal Sculpture I or)	3	3
	55 Sculpture II)		
58	Printmaking I	2	2
	Humanities	6	6
	Elective	2	2
	Total Units	16	16
Third Year		Fall/Spring	
101	Drawing & Color II	3	3
	102 Painting III or)		
104	Metal Sculpture II or)		
	105 Sculpture III or)	4-6	4-6
	108 Printmaking II)		
109	Materials & Techniques	2	2
	Humanities	6	4
	Elective	0-2	2-4
	Total Units	17	17
Fourth Year		Fall/Spring	
151	Drawing & Color III	3	3
	152 Painting IV or)		
154	Metal Sculpture III or)	4-6	4-6
	155 Sculpture IV or)		
	158 Printmaking III)		
	Humanities	4	4
	Electives	3-5	3-5
	Total Units	16	16

Ceramics degree requirement: 126 units

First Year		Fall/Spring	
1	Drawing	3	3
5	Sculpture I	2	2
15	Ceramics I	3	3
53	Color & Composition	3	3
	Humanities	6	6
Total Units		17	17
Second Year		Fall/Spring	
51	Drawing & Color I	3	3
55	Sculpture II	3	3
65	Ceramics II	3	3
	Humanities	6	6
Total Units		15	15
Third Year		Fall/Spring	
90	Glaze Calculation	2	2
115	Ceramics III	4-7	4-7
	Humanities	6	4
	Electives	1-4	3-6
Total Units		16	16
Fourth Year		Fall/Spring	
165	Ceramics IV	4-8	4-8
	Humanities	4	4
	Electives	3-7	3-7
Total Units		15	15

1 Drawing I 3 Units. Introduction to line, dark and light and color as elements of pictorial expression. Work from indoor and outdoor scenes, from the model and from the imagination. Media include pencil, charcoal, tempera and ink.

2 Painting I 3 Units. Introduction to painting fundamentals. Work from observation and imagination. Individual assistance and group discussion.

5 Sculpture I 2 Units. Elementary clay modeling. Development of an understanding of mass and shape and the control of the medium through work with the model and from the imagination.

15 Ceramics I 2 Units. Basic techniques of clay building. Introduction to the use of glaze.

51 Drawing & Color I 3 Units. Work from model and imagination. Focus on dark and light and the relating of shapes in two and three dimensional space. Assistance in the development of individual creative ideas. Varied media. Prerequisite: Drawing I or equivalent.

52 Painting II 3 Units. Exploration of the creative act. Guided working involvement, with observation and invention. Emphasis on development of technical proficiency, individual awareness and inventive vision. Prerequisite: Painting I or equivalent.

53 Color & Composition 3 Units. Emphasizes the dependence on visual perceptiveness of expressive graphic relationships. This is developed through consideration of space, color, light-dark and line, with problems of observation and invention.

54 Metal Sculpture I 3 Units. Use of metal for sculptural expression. Welding, brazing, forging, and casting.

55 Sculpture II 3 Units. Clay modeling. Wood and plaster sculpture. Work with model and from imagination. Prerequisite: Sculpture I or equivalent.

58 Printmaking I 2 Units. Instruction in the techniques of lithography, etching, aquatint, woodcut and monoprint, according to the interests of the individual. Exploration of printing techniques as a valid means of contemporary artistic expression.

65 Ceramics II 3 Units. A course to further the student's experience with construction, wheel and glaze techniques. Emphasis on individual needs. Prerequisite: Ceramics I or equivalent.

90 Glaze Calculation 2 Units. Through experiment the student learns to develop his own glazes and clay bodies. Weekly lectures on various glaze materials and their use.

101 Drawing & Color II 3 Units. Continuation of 51. Use of accumulated knowledge and experience in development of original style. Prerequisite: Drawing & Color I.

102 Painting III 4-6 Units. Continues Painting II.

104 Metal Sculpture II 4-6 Units. Continuation of Metal Sculpture I. Widening range of materials.

105 Sculpture III 4-6 Units. Continues Sculpture II.

108 Printmaking II 4-6 Units. Continuation of Printmaking I.

109 Materials & Techniques 2 Units. Study of the entire range of media used by the contemporary painter. Stresses pigments, vehicles and supports.

115 Ceramics III 4-7 Units. Continues Ceramics II.

151 Drawing & Color III 3 Units. Continuation of Drawing & Color II.

152 Painting IV 4-6 Units. Continues Painting III.

154 Metal Sculpture III 4-6 Units. Continuation of Metal Sculpture II.

155 Sculpture IV 4-6 Units. Continues Sculpture III.

158 Printmaking III 4-6 Units. Continuation of Printmaking II.

165 Ceramics IV 4-8 Units. Continues Ceramics III.

198 Directed Projects 2-6 Units. Additional work in the major field. Advanced students. By arrangement with the department.

199 Special Studies 1-6 Units. Work outside the major field. Advanced students. By arrangement. Work guided by faculty consultation.

B Painting 2 Units (no credit). A special class for the amateur, part-time student. Open to both beginning and advanced students. Work in still-life, landscape, from the model and from the imagination. Individual criticism.

DEPARTMENT OF DESIGN

This department provides a general education in the processes and skills related to graphic and industrial design. During the first two years the student progresses through a sequence of courses providing fundamental experience in flat and three-dimensional work including related skills in drawing, typography, photography, color, lettering and industrial methods. These studies are related and the student is encouraged to see them as segments of an integrated process. He is expected to bring to them a fusion of intellect, craftsmanship and maximum effort in application of basic skills. The program of advanced studies in the third and fourth years assumes a degree of self-motivation and self-direction. Students are guided in projects requiring application of skills, both in graphic and three-dimensional design. Limited specialization is possible by concentration of electives in an area of particular interest. Students completing the four-year program receive the Bachelor of Fine Arts degree and are professionally qualified as graphic designers. The program provides an effective foundation for further study in industrial design and architecture.

Design degree requirement: 144 units

First Year	Fall/Spring	
2 Painting I	2	2
18 Design I	3	3
13 Workshop I	2	2
23 Drawing I	3	3
17 Design Survey	2	
24 Communication		2
Humanities	6	6
Total Units	18	18

Second Year	Fall/Spring	
64 Design II	3	3
56 Workshop II	2	2
42 Drawing II	2	2
25 Basic Photography	2	2
11 Letterforms	2	2
34 Typography	1	1
Humanities	6	6
Total Units	18	18

Third Year	Fall/Spring	
135 Design III	3	3
112 Drawing III	2	2
114A Advertising Design	2	
114B Advertising Design		2
118 Photographic Design	2	2
125 Seminar	1	1
Electives	2	2
Humanities	6	6
Total Units	18	18

Fourth Year	Fall/Spring	
156 Design IV	7	7
125 Seminar	1	1
Electives	6	6
Humanities	4	4
Total Units	18	18

Transfer Program in Design

The curriculum shown below is intended for students who transfer to the College having already completed two years of study at another institution of higher learning and wishing to major in Design. This special program assumes a transfer of sufficient humanities credits to permit concentration in the first two semesters on design courses. It provides the transferring student with the equivalent of the College's four year program in design.

Design degree requirement for transfer students

	Third Year	Fall/Spring
87 Design Fundamentals	2	2
64 Design II	3	3
56 Workshop II	2	2
42 Drawing II	2	2
11 Letterforms	2	2
34 Typography	1	1
2 Painting I	2	2
17 Design Survey	2	
24 Communications		2
Total Units	16	16

	Fourth Year	Fall/Spring
135 Design III	3	3
112 Drawing III	2	2
114 Advertising Design	2	2
25 Basic Photography	2	2
125 Seminar	1	1
Electives	2	2
Humanities	6	6
Total Units	18	18

	Fifth Year	Fall/Spring
156 Design IV	7	7
118 Photographic Design	2	2
125 Seminar	1	1
Electives	4	4
Humanities	4	4
Total Units	18	18

Basic Studies

11 Letterforms 2 Units. Basic lettering. Study of letter structure and form. Rendering techniques.

13 Workshop I 2 Units. Companion course to Design I. Use of tools, media and supporting technical skills. Elementary color, perspective, rendering and technical processes.

17 Design Survey 2 Units. A study of the history and contemporary practice of design. Lecture-seminar and guest lecturers.

18 Design I 3 Units. Fundamentals of two and three dimensional design. Exposure to principles of space, volume, scale, tension and weight; their relationship and control. Introduction to letterforms.

23 Drawing I 3 Units. Drawing as a means of giving expression to the students' creative resources with emphasis on developing awareness and control of the interactions of elements on the picture-plane.

24 Communication 2 Units. A verbal and visual examination of the communication process and the environment. Lectures and outside projects.

25 Basic Photography 2 Units. See Photography Department for course description.

34 Typography 1 Unit. Use of type in graphic design. Workshop course involving production of printed work. Emphasis on design and understanding of the use of letterforms. Companion to 11.

42 Drawing II 2 Units. Study of the human figure. Work from the model. Elements of pictorial composition. Varied media.

56 Workshop II 2 Units. Companion course to 64. Studies in structure, use of materials, mathematical principles, potential of technical processes. Drafting, model making.

64 Design II 3 Units. Three dimensional studies. Emphasis on development of the problem solving process. Understanding of basic design principles, spacial and structural systems, use of materials.

87 Design Fundamentals 2 Units. Basic problems in flat design. Introduction to lettering, color, general techniques. Orientation for transfer students.

Advanced Studies

112 Drawing III 2 Units. Development of drawing skills to meet individual interests. Varied problems in application to communication, editorial, commercial requirements. Emphasis on conceptual elements of the composition.

114A Advertising Design 2 Units. Conception of the advertisement and the relationship of design to content. Study of various advertising media and their limitations.

114B Advertising Design 2 Units. Campaign concept and execution. Relationship of campaign components. Problems in collateral materials.

118 Photographic Design 2 Units. Use of the camera as a design tool. Recording of visual experiences and use in the design of a complete unit.

125 Seminar 1 Unit. Informal weekly meetings with instructors and guests in which the student discusses his own interests and needs.

135 Design III 3 Units. Comprehensive problems in applied graphic and three dimensional design. Emphasis on developmental processes, suitability of solutions in environmental terms.

156 Design IV 7 Units. Studio course in which Student groups are assigned actual design projects encompassing all areas of training, and resulting in a final printed or fabricated object. Guest critics. General faculty guidance.

Elective Courses in Design

Any course in the Advanced Studies may be repeated as an elective for credit. As facilities permit, additional courses will be added from the following list: Television Graphics, Advanced Lettering, Three Dimensional Problems, Communication Theory. At present, the following are offered as electives.

14 Pictorial Concept 2 Units. Picture planning with conceptual emphasis, development of narrative content. Varied media.

113 Illustration 2-3 Units. Applied problems in editorial and commercial idiom. Emphasis on composition and interpretation of content.

146 Package Design 2 Units. Study of structure and surface graphics in relation to fabrication processes and materials, marketing and distribution.

148 Observation A two-week concentration of visits to professional design studios and advertising agency art departments. Open to all third-year students.

198 Directed Projects 1-4 Units. Special projects in the major field. Third or fourth year standing required. By arrangement with the department.

199 Special Studies 1-4 Units. Projects not offered in the curriculum and outside the major. Faculty sponsor required for third or fourth year standing.

DEPARTMENT OF PHOTOGRAPHY

The photography program is designed to assure graduates thorough mastery of their medium. Techniques are studied and perfected in continuous relationship to assignments in specialized fields of photography. At no point are they isolated and treated as independent subject matter. Classes in fine arts and the humanities increase the student's resources and sensitivity as an artist.

Photography degree requirement: 125 units

	First Year	Fall/Spring
20 Photography I	7	7
Fine Arts Elective	3	3
Humanities	6	6
Total Units	16	16

	Second Year	Fall/Spring
70 Photography II	7	7
Fine Arts Elective	3	3
Humanities	6	6
Total Units	16	16

	Third Year	Fall/Spring
120 Photography III	7	7
Humanities	6	4
Fine Arts Elective	3	—
Electives	—	4
Total Units	16	15

	Fourth Year	Fall/Spring
170 Photography IV	9	9
Humanities	4	4
Elective	2	2
Total Units	15	15

20 Photography I 7 Units. Course in basic principles. Introduction to history, philosophy, technique. Consultation on equipment purchases. View camera usage, zone system, development, printing, presentation. Darkroom procedures and facilities. Historical masters: Steiglitz, Weston, Strand, Adams. Field trips and critiques.

25 Basic Photography 2 Units. A special course for design students. Introduction to use of the camera and basic darkroom processes.

70 Photography II 7 Units. Extension of technical vocabulary. Application of principles to regional assignments. Exploration of formal and expressive directions. Personal seeing and previsualization. Field trips and critiques.

120 Photography III 7 Units. Continued experiments in personal expressiveness with personally chosen camera. Investigation in depth of specialties. Historical research. Emphasis on individual goals and major interests.

121 Photography Survey 3 Units. A broad survey of the field, together with intensive instruction in camera techniques and darkroom procedures. For teacher training majors.

170 Photography IV 9 Units. Significant problems in visual communication and fine art. Analysis by masters and professionals. Continued research and activity in field of chosen master. Semester project and thesis.

198 Directed Projects 2-6 Units. Additional work in the major field. Advanced students. By arrangement with the department.

199 Special Studies 1-6 Units. Work outside the major field. Open to advanced students by arrangement. Work guided by faculty consultation.

TEACHER TRAINING PROGRAM

The teacher training program is maintained in cooperation with San Francisco State College and leads to the General Secondary Credential. The curriculum is the result of a long period of joint study and research in art education and teacher training by the two institutions.

An unusually large number of units in the art major are designed to provide a very thorough understanding of basic techniques and creative experience in the principal areas of student interest in the secondary schools. A substantial group of these units may also be applied to the field of special interest of the candidate who expects to practice the arts as well as to teach.

Teacher Training degree requirement: 130 units.

First Year	Fall/Spring	
1 Drawing	3	3
2 Painting I	3	3
5 Sculpture I	2	2
53 Color & Composition	3	3
Humanities	6	6
Total Units	17	17

Second Year	Fall/Spring	
51 Drawing & Color I	3	3
52 Painting II	3	3
58 Printmaking I	2	2
87 Beginning Design	2	2
Humanities	6	6
Total Units	16	16

Third Year	Fall/Spring	
15 Ceramics I	3	—
90 Glaze Calculation	—	2
101 Drawing & Color II	3	3
109 Materials & Techniques	2	2
121 Photography Survey	—	3
Fine Arts Electives	3	3
Humanities	6	4
Total Units	17	17

Fourth Year	Fall/Spring	
186 Creative Writing	3	—
190 Education Orientation	2	3
196 Public Discussion	—	2
199 English Project	—	2
Humanities	4	4
Electives	6	4
Total Units	15	15

190 Education Orientation 2-3 Units. General principles, objectives and functions of secondary education. Public and private school observation: curriculum organization, evaluation, history, trends. California school organization and law. Audio-visual and curriculum materials and laboratory work.

100 Educational Psychology 8 Units. Given at San Francisco State College. It is recommended that this course be taken in the summer between the third and fourth years.

Fifth Year Curriculum at San Francisco State College. A three-unit course or equivalency test in the area of mathematics is recommended before commencing the fifth-year program. For information pertaining to courses below, consult the Dean.

Fifth Year	Units
Education 120.5—Student teaching	6
Education 152.1—Seminar to accompany teaching	4
English 136—Principles of Modern Grammar	3
English 150—Curriculum & Instruction	2
Art 150.1—Art Production	2
Art 152—Curriculum & Instruction	2
Art 174—Leather Working	1

One elective is required from each of the three groups.

Group 1—Art 119, Art 172, Art 177.1, Art 104.1	2
Group 2—Art 120.1, Art 122.1	2
Group 3—English 126, English 127, English 140	3
General Art Electives	3
Total Units	30

HUMANITIES DEPARTMENT

This area is not offered as a major. The following courses are required of all BFA degree candidates.

First Year	Fall/Spring
30 English Composition	2 2
31 American History	2 —
33 Modern Art History	2 2
35 Political Science	— 2
Total Units	6 6
Second Year	Fall/Spring
80 Western Culture	2 —
81 Social Science	2 —
82 Primitive & Classical Art	2 —
83 General Psychology	— 2
84 Eastern Art History	— 2
86 Western Literature	— 2
Total Units	6 6

Thrd Year	Fall/Spring
130 Survey of Poetic Form	2 —
131 Modern Poetry Workshop or 134 Modern Drama)	— 2
132A Art of the Middle Ages	2 —
132B Art of the Renaissance	— 2
133 Philosophy	2 —
Total Units	6 4

Fourth Year	Fall/Spring
180 The Novel	2 —
184A Scientific Method	2 —
184B Laboratory Science	— 4
Total Units	4 4

A English Fundamentals 2 Units (non-credit). Elementary composition and intensive review of fundamentals of English grammar. Must be taken by all students who fail the English classification test.

30 English Composition 2 Units. Expository, narrative and descriptive writing. Varied readings.

31 American History 2 Units. A study of the main ideas and events from Colonial times to the present.

33 Modern Art History 2 Units. Major schools and artists of the western world from the 18th Century to the present.

35 Political Science 2 Units. Political ideas, institutions and parties, U. S. Constitution, national government, state and local government.

80 Western Culture 2 Units. An examination of the development of dominant modes of thought, of values and of fundamental beliefs from ancient times to the present.

81 Social Science 2 Units. A study of social sciences and theories of social, cultural and historical change. Analysis of social growth, with attention to the role of the artist.

82 Primitive and Classical Art History 2 Units. Art from its origins in instinct and ritual to its apotheosis in Classical Greece.

83 General Psychology 2 Units. An examination of the experimental and theoretical material relevant to all major areas of human behavior.

84 Eastern Art History 2 Units. Social and religious influences, forms and techniques in Indian, Chinese and Japanese art.

86 Western Literature 2 Units. Basic sources and traditions. Readings range from the Bible to contemporary literature.

130 Survey of Poetic Form 2 Units. Survey of poetry with examination of form and structure and means used to sharpen and intensify expression.

131 Modern Poetry Workshop 2 Units. The qualities and techniques of modern poetry. Includes writing poetry as a way of learning more about it. Prerequisite: Poetry 130.

132A Art of the Middle Ages 2 Units.

132B Art of the Renaissance 2 Units.

133 Philosophy 2 Units. An introduction to contemporary philosophy.

134 Modern Drama 2 Units. Tracing the development and implications of modern drama, with special emphasis on the Theater of the Absurd. Involves extensive reading.

180 The Novel 2 Units. Source and substance of the contemporary novel: a study of the influence of content on form.

184A The Scientific Method 2 Units. A survey of the organic and inorganic sciences and the particular processes by which they are governed.

184B Laboratory Science 4 Units. Research, field study and classroom work covering the broad aspects of several categorical sciences, showing their effect on man and his interest in them. Application of the scientific method to particular problems.

Humanities Electives

185 Aesthetics 2 Units. A general introduction to the field. May be substituted for Philosophy 133.

186 Creative Writing 3 Units. Writing as a way of learning the act of literature and of understanding the form by getting far enough inside it to look out. Prerequisites: a certain amount of writing talent, plus permission of the instructor.

196 Public and Group Discussion 2 Units. Fundamentals of articulation, semantics, group dynamics and individual presentation. Participation involving use of tape recorder.

197 Undergraduate Seminar 1 Unit. Weekly discussions of ideas developing from student work. Assigned reading and writing.

199 Special Studies 1-6 Units. Study outside the major field for outstanding, advanced students. Work guided by faculty consultation.

CLASSES FOR HIGH SCHOOL STUDENTS

Pre-college classes, offered at a special tuition rate of \$18.00 each, are open to high school students in grades 9 through 12. Applications must be accompanied by a recommendation from the student's high-school art teacher.

C Pre-College Art 1 Unit. Drawing and painting for high school students desiring concentrated study under the guidance of professional artists. Fundamental problems of color, space, composition and form will be explored and each student will be encouraged to develop both creative potential and technical skills.

D Pre-College Design 1 Unit. For students who are considering careers in graphic or industrial design, commercial art or architecture. In this workshop students will be given problems in order to examine and discuss design as communication, everyday environment and creation of useful objects. Counselling provided for those who wish information on professional training and career opportunities.

EVENING & SATURDAY SCHOOL

The College offers evening and Saturday classes in the fine arts, design, photography and art history for both beginning and advanced students. Some classes so scheduled are studio courses included in the Bachelor of Fine Arts degree requirements. A bulletin of evening and Saturday classes and additional information may be obtained from the Evening & Saturday School Registrar.

